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COMPOSITION, VARIATION AND FUNCTIONS OF THE LEITMOTIV IN THE UNIVERSE INDIANA JONES

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ABSTRACT:

Film soundtrack assumes an essential role in the viewer's experience. Music contributes to the image with effects, feelings and meanings that endow audiovisual storytelling with a new dimension. The use of certain compositions like leitmotifs has made it possible to establish some audiovisual codes with the viewers, for an enriched reading of the cinematographic story. The integration of these recurrent themes allows multiple narrative and expressive possibilities, so its use has been quite frequent in film music. Authors like John Williams have made leitmotifs their personal hallmark and they have come to develop a suitable code for their compositions and use. The aim of this paper is to make an analysis of the use of leitmotifs in the Indiana Jones saga. An analysis from a narrative perspective of the musical speech.

KEY WORDS: Film – Soundtrack – Film music – Leitmotiv – Audiovision – John Williams – Indiana Jones

COMPOSICIÓN, VARIACIÓN Y FUNCIONES DEL LEITMOTIV EN EL UNIVERSO INDIANA JONES

RESUMEN:

La banda sonora de las películas asume un papel esencial en la experiencia del espectador. La música aporta a la imagen una serie de efectos, sensaciones y significados que dotan de una nueva dimensión a la narración audiovisual. El empleo de determinadas composiciones como los leitmotifs ha permitido establecer unos códigos audiovisivos con los espectadores, para una lectura enriquecida del relato cinematográfico. La integración de estos motivos recurrentes permite diversas posibilidades narrativas y expresivas por lo que su empleo ha sido bastante frecuente en la música fílmica. Autores como John Williams han hecho de los leitmotifs su sello

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personal, llegando a desarrollar un código propio para su composición y uso. En este sentido, el presente trabajo ha tenido por objeto efectuar un análisis del uso de los leitmotifs en la saga de Indiana Jones. Un análisis que se abordó desde una perspectiva narrativa del discurso musical.

PALABRAS CLAVE: Cine – Banda sonora – Música fílmica– Leitmotiv – Audiovisión – John Williams – Indiana Jones.

1. INTRODUCTION

Music has a key role in our audiovisual experience. Although in a cinematographic story the image is the conscious focus of attention, the soundtrack is the one that contributes a series of effects, sensations and meanings that endow the audio-visual story with a new dimension.

As Elmer Bernstein points out, movies conspire with imagination so that the spectator escapes his reality and immerses himself in a spontaneous trip along his unconsciousness. In this sense "Music is, probably, one of the best insulators of reality. Out of all arts, music is the one that more straightly appeals to emotions"" (Bernstein quoted in Burt, 1994: p.10)

Music can condition the scope of a movie; endow the story with a narrative structure, communicate its ambience, tone and even genre; underline the type and size of the space; emphasize the energy of the action; present the inner life, thoughts and feelings of a character ... all in all, it can contribute the perspective of the director with regard to the treated topic. In this sense Gobman (1987) referred to "comutación" as the capacity of music to describe to the full the essence of a movie.

From the moment music burst onto screen, it impinges on the creation and definition of the cinematic narrative development, as well as on the construction of the audiovisual speech from perspectives as diverse as formal, narrative, dramatic, esthetic or psychological (Torrelló and Durán, 2014: p. 111).

The soundtrack, therefore, is not located in the same plane as the image but they are juxtaposed instead, thus achieving its meaning due to the relation it establishes with in the cinematic space (Aumont and Marie, 1990).

This phenomenon for which Chion coined the term "audiovision" (1990) constitutes a complex perceptive organization – unique and indivisible - that allows us to indicate certain structures to produce sense (Costantini, 2002). Following Bernard Herrmann "music constitutes a communicative link between the screen and the public, reaching and developing everything in a unique experience".

Despite the relevancy of the soundtrack in the audiovisual story, its use has scarcely been studied. Although it is implicit in the cinematic theories, the role of music in

movies has not been rigorously approached until the 1970s with the irruption of the contemporary theories of the audiovisuals. Today, academic research chooses to make approaches to certain aspects of the contemporary soundtrack from the analysis of concrete movies. A typology of analysis as that proposed for the tetralogy of Indiana Jones: *Raiders of the Lost Ark, 1981; Indiana Jones and the Temple of Doom, 1984; Indiana Jones and the Last Crusade, 1989; and Indiana Jones and the kingdom of the Crystal Skull, 2008.*

1.1. Music in Indiana Jones

In the movies of Steven Spielberg, the saga of Indiana Jones ranks as fiction based on ancient series of television, following the categorization proposed by Peña (2009). George Lucas wanted to develop a saga of adventures that kept the essence of the serials that became popular in the 1930s and 1940s. This project materialized in the early 1980s with *Raiders of the Lost Ark* (1981), directed by Spielberg, which introduces Henry Walton Jones Jr, better known as Indiana Jones.

Since the first delivery, one perceives the tribute of the movies of Indiana Jones to the rhythm and style of the ancient serials of adventure, also with the creation of a hero and a narrative universe that refer to diverse referents of the popular culture of the first half of the 21st century. Among them is James Bond himself, whose style is imitated by Jones in his visit to the club in *The Temple of Doom*.

Harrison Ford personifies the hero of the comics and the little novels of adventure of the 1930s. Although he is a mercenary, he is provided with an aura of heroism that draws upon the passion with which Jones develops every order. As George Lucas points out (quoted in Champin, 1992, p. 79 and centuries) rather than moving out of money, Indiana Jones moves out of the emotion of search, what makes him love archaeology and, with this, his role in the discovery of the truth on the ancient civilizations and history.

Inspired in the great myths, Indiana Jones has characteristics like strength, quickness and ingenuity, and certain sex appeal - as his pupils accredit - which makes it possible to introduce a romantic plot in the movies. As many adventure heroes, Jones has a double personality as a teacher and an archaeologist; a profession that will make him leave his chair at Barnett University to look for key objects in the history of mankind. All these characteristics make Jones the embodiment of the archetype of a hero capable of facing any adversity (Aschieri, 1998: p. 252).

Jones's characterization has important similarities with Charlton Helston in *The Secret of the Incas*, 1954. Although, as LópezOlano points out (2001, P. 77), his famous hat (a brown fedora) is based on the character played by Humphrey Bogart in *The treasure of the Sierra Madre*, 1948.

The sonorous and musical setting of the saga of Indiana Jones has also been inspired by the soundtrack - in its widest sense - of the serials of adventure that

infested the popular images in the 1930s and 1940s. Given its character of movie of action, music tries to generate certain sense of expectancy in the spectators, arousing excitement across vivid orchestrations, certain composing progressions and rhythmic vitality (Bezuidenhout, 2009).

As Boam indicates (quoted in Aschieri, 1998: p. 267) "George Lucas and Steven Spielberg have created a very new genre out of a very old one".

Indeed, the saga of Indiana Jones entails a renewal in the genre, to which Williams's score has greatly contributed, William is a composer with whom Spielberg has formed one of the more long-lived and fruitful creative tandems in Hollywood (with more than one score of movies and a television output from 1974). This relationship has led to considering some of the composing characteristics of Williams within the author's style of Spielberg (Caldevilla, 2005).

The soundtrack of the saga is one of the most popular and energetic scores by Williams, especially as regards the topic of Indiana Jones (Aschieri, 1998: p. 252). Although the main attributes of the famous archaeologist are his brown fedora and his whip, it is unthinkable to speak about Indiana Jones without remembering its musical topic.



Image 1: Leitmotiv of Indiana Jones.

Beyond the main topic, music in the tetralogy turns out to be essential for the final experience of the spectator.

As a serial story fragmented into four movies, the incidental music plays an outstanding role in the coherence and continuity of the series. Following George Lucas when he considers the continuation of a movie, there is an established discipline that works as a sonata or "haiku". Although it is possible to appeal to a certain creative freedom, once you have developed a style and a genre, you must be faithful to them (Quoted in Champlin, 1992: p. 153).

In addition to its being used as a continuity element, music in the saga of Indiana Jones has been used also with a descriptive - narrative character. The predilection of Williams for the leitmotiv has provided a new narrative dimension for characters and, even, for outstanding objects the presence of which becomes clear whenever the their accompanying thematic music is played.

The original score of the movie also includes some compositions that (type of scale, tonality, harmony, orchestration, etc.) refer to the place and historical moment where the action develops. An example of it is the theme "The Temple of Doom", belonging to the soundtrack of *Indiana Jones y The Temple of Doom* (1984) which instrumentation, tone and even the lyrics of the song – written in Sanskrit - try to create a convincing ambience of time and place. The effect that Aaron Coplan calls "a local color" of music.

From the perspective of the action, Frith (1988) has emphasized the use of the harmonic rhythm to back the narrative plot. Whenever this plot is solved, music reflects it by accompanying this action in a consonant way. In the same way the background music of the characters is more dissonant when the conflict appears, and it acquires a more consonant form when it is about to end (Frith, 1988).

For the exploits of Jones, Williams captures every visual scenic tone and integrates it in the score as if it were a ballet. This is the case of "Desert Chase", one of the sections of the movie *Raiders of the Lost Ark* (1981), the conception of which is defined by the composer as follows:

I visualized it like a kind of musical piece that has a beginning, a development and an end, and calculating the series of times and variable times. I tried to design it almost like a ballet, which can contribute a certain entertaining and adventurous aspect to this character played by Harrison Ford. The music can sound serious, but it is not really serious, it has been conceived in a more theatrical way and I hope that it should always have the aspect of entertainment or equal field on it (John Williams quoted in Aschieri, 1998: p. 253).

As Caldevilla points out (2000, p. 913 and ss) three typologies of descriptive - narrative music can be highlighted in Spielberg's saga, concerning the moment of their insertion: precedent, concomitant and consistent.

- The precedent music is inserted before the action and contributes information about its ending, as happens in the scene of escaping the Well of Souls of In *Raiders of the Lost Ark* (1981).
- The concomitant musician accompanies the image during the appearance of characters and development of the action, it is the most common one in the whole saga.
- Finally, the consistent music is that which goes behind the action, completing its meaning. It is not very usual in the saga and its use is restricted to those sequences the resolution of which does not seem very clear, maintaining uncertainty. An example of this is in the escape from the mine in *Indiana Jones and the Temple of Doom*.

Following Caldevilla, the concomitant music is the one that reveals the personal hallmark of the composer while acting as a vehicle for most of the appearances of the leitmotifs as well as those compositions that help spectators to be located in a concrete time-space. "Spielberg-Williams binomial is strongly evident in this section

since the two others make reference to the use of the conforming elements, not to their nature". Caldevilla (2000, p. 914).

Another characteristic of music in the tetralogy and, in general, in the whole work of Spielberg is its extradiegetic nature. Although some diegetic themes are incorporated, like the popular *Hound Dog* by Elvis Presley that reproduces the car radio in *The Kingdom of the Crystal Skull*, the musical piece by a cabaret star with which *The Temple of Doom* begins, the drums and canticles that are listened in the entrails of the palace of Pankot, or the music that sounds in the snack bar where Mutt speaks with Indiana in *The Crystal Skull*, most of music belongs to the "imaginary pits" (Jullier, 2007; Chion, 1993).

The score of Williams, created specially for these movies, helps to magisterially capture the essence of the saga, its emotional tone, while capturing and articulating the visual experience of spectators. As Scheurer (1997) remarks, in his soundtracks, Williams commits himself to artistic development, constantly looking for the audiovisual metaphor that will allow spectators to extend the experience beyond their expectations. A bet that will become evident in all four deliveries of Indiana Jones.

1.2 The leitmotiv. The star element in the work of Williams

In Williams's soundtracks, his classic formation is observed, both in his orchestrations - that have made his style be called neosymphonism - and in the use of elements typical of diverse composers. In his fanfares and marches - some of them are used in Indiana Jones - it is possible to observe the influence of authors such as Gustav Malher or Johann Strauss (Lincoln, 2010).

Nevertheless, Richard Wagner has been the composer who more times has been related to the style of Williams. A relationship that has been based on the existing parallelism between *The Ring of the Nibelungs*, the Wagnerian tetralogy, and the music of Williams in *Star Wars*. Following Reginfo (2010, p. 96), some of the common characteristics to the works of both authors are the bog orchestral format, the use of chromatism, the frequent inclusion of *ostinatos* or *glissandos* and, especially, the use of the leitmotiv.

Leitmotifs that Wagner defined as musical moments and basic themes. Nevertheless, despite its apparent simplicity, the composition of these musical motifs is carefully treated to cause a series of sensations and associations in the listener (Costantini, 2001)

Following Costantini (2001) a leitmotiv is a specific theme or motif that represents a character, an object or a recurring action. This theme is usually used fundamentally with a descriptive function, although other uses can be indicated such as the substitutive - which entails maximum identification of the motif with the acting one - or the indicative - which indicates to the spectator some key aspect for the

comprehension of the story [for example, the leitmotiv of *M. The vampire of Düsseldorf* (1931) identifies the killer].

In spite of the multiple possibilities that the leitmotiv presents to decode the image, its use it has been insulted by Adorno and Eisler (1981) as they consider it to be a symbolic device which disqualifies the appearance of reality of a movie and restricts its emotional content to a mechanical process.

Williams has magisterially incorporated the Wagnerian leitmotiv into its soundtracks, turning it into one of the elements defining its personal hallmark. *Star Wars*, *Superman*, the saga of Indiana Jones, *ET* are just some of the movies that are remembered for the use of this type of compositions. In the work of Williams, probably the most famous leitmotiv is that of *Jaws*, 1975. A very basic theme composed by two notes that recur increasing their intensity and tempo.



Image 2: Leitmotiv of Jaws.

In the work of Williams, "each key character or every key idea of the story are endowed with a theme characterizing them and they constitute their musical guardian angel" (Chion, 1993)

His predilection for leitmotifs has led Williams to develop his own compositional code. As Costantini (2001) notes, the composer uses diatonic scales to represent the hero (Indiana Jones, Superman and Star Wars), while the motifs for objects or dangerous situations use chromatic scales (*Jaws*). He uses bright timbres to characterize positive elements and dark instruments, in extreme tessitura, to represent what is negative.

The same theme helps Williams to support the most diverse actions or moods of his characters through variation of tone, intensity, orchestration and tempo. Thus, the leitmotiv is suited to each situation to describe it without departing from the melodic curve identifying it (Caldevilla, 2000).

2. OBJECTIVES

Starting from the use of the leitmotif as a characteristic element of the style of Williams, the main goal of this paper has been to study the use of this typology of themes or musical motifs from a narrative perspective, in the tetralogy of Indiana Jones.

This main objective has been broken down into two specific objectives:

- define the presence and use of themes and musical motifs associated with characters and objects in the saga of Indiana Jones.
- Analyze the use of *The Raiders March* as leitmotiv of the main character.

3. METHODOLOGY

For the study of the leitmotifs in Indiana Jones, there has been an analysis of the musical discourse and its relationship with the image in the saga, because they together form a perceptual continuum that Chion called audiovision.

This analysis is an approach to the use of leitmotifs in the four films of the tetralogy and to their functionality, significance and implications. An approach that presents a fresh perspective to the study of music in movies while transcending the semiotic analysis to focus on musical form and its reiteration.

We started by considering a leitmotif as any musical piece –a melody, a musical fragment, harmonic progression, etc – that has more than one insertion in the course of the film, always associated with a particular action or concrete acting (without this association, it would be an *Idée fixe*).

This typology of themes are integrated into the musical discourse and interact with the image, as indicated by Gertrudix Barrio and Garcia Garcia (2013) – making its reading vectorial, so the study of leitmotifs also implies a narrative approach.

In order to carry out a systematic analysis of audiovisual discourse, various types of views have been developed in each of the films in the saga. First, there has been a conventional reading of the films. Later, the film was broken down into sequences to reiterate the viewing of fragments acting as vehicles for some sort of leitmotif. Finally, said viewing was repeated following the process that Chion (1993) calls "concealers' method", that is, there was double reading of each fragment hiding the image to make "acousmatic listening" (Schaeffer, 1966) and removing the sound to achieve silent viewing.

During the viewing process, an analysis file based on the scheme of links and functions of leitmotifs developed by Constantini (2001) was used.

4. DISUSSION

4.1 Leitmotifs in Indiana Jones. links and functions.

4.1.1. The leitmotif of Indiana Jones

Since he first shows up in the 11th minute of *Raiders of the Lost Ark* (1981), when Indiana Jones escapes from the tribe chasing him for stealing a sacred object, the theme *Raiders March* becomes the sound mark of Indiana Jones (both of the series

and the character). From this insertion, this leitmotiv is present in over sixty sequences in the series.

This theme represents the character while – if we take as reference the tables by Beltran Moner (1991) – his brilliant timbre, half-acute tessitura, high harmony, regular rhythm, full orchestration and melodic phrasing refer to certain attributes of Indiana Jones such as his courage, passion, honor, etc.

Also, the start of the leitmotiv in Indiana Jones features an interval of fourth against the intervals of fifth that are present in other themes for heroes composed by Williams like *Superman* and *Star Wars*. In this sense, we can consider that music identifies a hero, but more human.

The use of this leitmotiv as a character-identifying element is endorsed in *The Last Crusade*, where a young Indiana Jones lives his first adventure to strip mercenaries of a relic -the Coronado Cross- that he believes should belong to the public purse. Although there is a specific theme for this adventure, which will act as a leitmotif for young Indy, this issue sometimes gives way to *Raiders March* to underline courageous actions already outlining the character of an adult Indiana Jones: the theft of the cross, his skill on the train, the flight back home.

This leitmotif is also linked to his other attributes such as the whip – which helps young Indy to escape the lion (*The Last Crusade*) – and the hat – at the time the chief of the mercenaries gave him his black fedora (*The Last Crusade*) when Indiana leaves the trunk of the car at the base taken by the Russians, or after accompanying a hat flying at the foot of Mutt (*The Kingdom of the Crystal Skull*).

Beyond identifying and characterizing the character, the variations of this theme that can be listened throughout the four films of the saga, make it possible to make a more specific approach to the feelings and the situation of the hero at all times. The theme of Indiana Jones may appear outlined in the incidental music and even conflict with it (for example, the sequence of the library in *The Last Crusade*), vary its instruments and sound to suit the local color of music (for example, in the flight to Cairo in *Raiders of the Lost Ark*), change the tempo to make it more alive (the drop from the liana in *Raiders of the Lost Ark*) or slower (after leaving the car trunk, it is recomposed in *The Kingdom of the Crystal Skull*), change its tessitura (when Henry Jones saves his son from falling down through a crack in the ground in *The Last Crusade*, it sounds serious and slow) or shade (the poison leads to the emergence of another Indiana, in *The Temple of Doom*, and its music reflects it in a minor mode).

This use is associated with descriptive function indicated by Costantini (2002) for leitmotifs. In fact this function, describing the situation and the actions of the hero, is the most common use of of the leitmotiv of Indiana Jones in the saga. When Indiana Jones made an epic feat, he manages to escape his pursuers, and undertakes [or resumes] a new adventure and, even when he is aware that his plan has failed, the famous motif is usually listened. It is the theme of Indiana, which

identifies him, and therefore it also accompanies him on certain actions in more everyday environments, such as escaping through the window of his office to escape a crowd of students (*The Last Crusade*) or when advising – with some sarcasm – a student to leave the library and spend more doing field work (*the Kingdom of the Crystal Skull*).

MOVIE	ACTION	FUNTION
<i>Raiders of the Lost Ark</i>	Indiana Jones escapes with a vine and falls into the water. The leitmotiv is repeated also on the trip by plane.	descriptive
<i>Raiders of the Lost Ark</i>	After informing the government men on the Ark. Marcus visits him to tell you prepare for your search.	indicative
<i>Raiders of the Lost Ark</i>	<i>Indiana mounted on a plane. Travel to Nepal.</i>	Descriptive
<i>Raiders of the Lost Ark</i>	<i>Travel to Cairo, as with Marion, derives its leitmotif.</i>	Descriptive
<i>Raiders of the Lost Ark</i>	<i>Set the exact location of the Ark, Indiana crosses the exploration camp in a traditional attire.</i>	Descriptive
<i>Raiders of the Lost Ark</i>	<i>Indiana climb the statue to get down the wall. They have some notes every time you go on the situation until they can escape.</i>	Descriptive
<i>Raiders of the Lost Ark</i>	<i>Indiana attacks the Nazi plane. Notes outlining their leitmotif.</i>	Descriptive
<i>Raiders of the Lost Ark</i>	<i>Rushing to rescue Marion, which is enclosed in his plane. Some notes every time they go into the situation that escapes you hear.</i>	descriptive
<i>Raiders of the Lost Ark</i>	<i>Indiana pursues the truck carrying the Ark. It sounds with great intensity. It is heard at various times during the chase and take this.</i>	Descriptive indicative
<i>Raiders of the Lost Ark</i>	<i>Indiana is balancing on the "cover" of the submarine. Issue with great intensity.</i>	Descriptive
<i>Raiders of the Lost Ark</i>	<i>Enters surprise in the submarine. Try dressing up but no use Nazi uniform (Leitmotiv emphasizes humor of the situation).</i>	Descriptive
<i>Raiders of the Lost Ark</i>	<i>Returns to earth as a member of the Nazi army.</i>	descriptive

Table 1: Sequence of insertion and functions of the leitmotiv of Indiana Jones in *Raiders of the Lost Ark* **Source:** Authors.

MOVIE	ACTION	FUNCTION
temple of Doom	With the arrival at the aerodrome outlined for the first time. When about to escape the plane and taunts, their persecutors sounds clearer.	indicative descriptive
temple of Doom	Jump from the plane on an inflatable raft.	descriptive
temple of Doom	Fight night assailant as soon as its theme dominates outlined.	indicative descriptive
temple of Doom	The camera begins to close again. Willie saves Indiana before dying crushed.	descriptive
temple of Doom	After telling the child that the blood you into a nightmare, <i>he turns to outline the theme of Indian.</i>	indicative
temple of Doom	Indiana Jones will sacrifice cap. A trick with which Indiana Jones take the initiative to attack the thuggee	descriptive

temple of Doom	<i>During the fight will be outlined on several occasions the issue</i>	indicative descriptive
temple of Doom	After saving Willie. Indiana recovers his bags, the piederaras and their attributes. Melçancofía sounds.	descriptive
temple of Doom	Cap is engaged between two trolleys. The issue is outlined.	descriptive
temple of Doom	Escaping Palace Grotto, ride the wild woods and sounds your subject. Suddenly for, because it is two swordsmen of Maharaha. Your issue will resonate when it appears that matures and then, when escapes from the bridge.	indicative descriptive
temple of Doom	Back in the village in a quiet location receives the gratitude of the people	descriptive

Table 2: Sequence of insertion and functions of the leitmotiv of Indiana Jones in *The Temple of Doom*. **Source:** Authors.

Other times when this leitmotiv is used with a descriptive function are the sequences of action, when Indiana has to face his enemy, recover the stolen relic, release his colleagues or escape. In these sequences, the theme of Indiana Jones is outlined on several occasions, being integrated into a dissonant musical passage (if the confrontation continues) or moving towards a more consonant theme if Indiana Jones will achieve his mission. It is the case of the attack to the Nazi truck carrying the Ark of the Covenant (*Raiders of the Lost Ark*), the release of children in the temple of brotherhood Thuggee (*The Temple of Doom*), the confrontation with Donovan and his allies near the temple of the Grail (*The Last Crusade*) or when he and Mutt are attacked when going out of the cafeteria (*The Kingdom of the Crystal Skull*).

In these cases one can also speak of an indicative function of this leitmotiv since it not only describes the situation of the hero in the confrontation but also indicates when Indiana Jones manages to overpower his rivals or – in the case of having the help of his collaborators – who hits at each time.

One can also point out there is an indicative use of this leitmotiv in the last film in the saga when, after the Russians forced him out of the trunk of a car, he manages to dress up and put his hat on. The theme highlights the return of Indiana Jones.

MOVIE	ACTION	FUNTION
The Last Crusade	Indiana Jones escapes hit	indicative descriptive
The Last Crusade	He falls on the car of Leon. When they feel there is no escape I see a whip instantly the main, slow and solemn subject outlines.	indicative descriptive
The Last Crusade	After escaping thieves comes home, comes from Indy leitrotiv.	indicative descriptive

The Last Crusade	The leader of the robbers gave him his hat. There is an ellipsis to its present moment where Indiana Jones is fighting with gunmen from the owner of the Cross.	Descriptive
The Last Crusade	On campus in a class of Dr. Jones.	Descriptive
The Last Crusade	Dr. Jones breaks into his office a hallway full of students. Already sitting in chair, calm, take a letter from Venice-Italy.	Descriptive
The Last Crusade	After accept the offer of Donovan to find the Grial, says goodbye this on the airfield.	Descriptive
The Last Crusade	Search for the tomb of the knight in the Library. Some notes that are in conflict with the rest of the music is outlined. Indiana and his father discussed before some Nazi soldiers. Jones attacks by descriptive surprise and its theme is outlined.	descriptive
The Last Crusade	Indiana and his father discussed before some Nazi soldiers. Jones attacks by surprise and its theme is outlined.	descriptive
The Last Crusade	Indiana and their father are able to come unfastened and to attack the decoding room. Sound some leitmotiv notes.	indicative descriptive
The Last Crusade	Persecuted by the Nazis, they returned to circumvent, going away and bike	descriptive
The Last Crusade	Escape through the structure of the plane dirigible. They occupy the emergency airplane.	descriptive
The Last Crusade	Jones again be safe and Indiana is admired by the action of his father on the beach.	descriptive
The Last Crusade	Walter Donovan face and its allies in the vicinity of the place where the Grail is.	indicative descriptive
The Last Crusade	Jones ´s father saves his son of falling for the crack, sounds the theme of Indiana Jones in grave and slowly tessitura.	Descriptive
The Last Crusade	Father and son discuss for the use of "Junior" and they go to gallop.	Descriptive

Table 3: Sequence of insertion and functions of the leitmotiv of Indiana Jones in 'The Last Crusade' **Source:** Authors

MOVIE	ACTION	FUNTION
<i>The kingdom of the Crystal Skull</i>	After leaving the luggage in the car, Indiana is recomposed, he puts his hat (we see in rings siluetal and slow song and piano, is gathering strength.	indicative descriptive
<i>The kingdom of the Crystal Skull</i>	In miliotar base, when the Russians forced him to search the vessel.	Descriptive
<i>The kingdom of the Crystal Skull</i>	In his confrontation with the Russians managed to escape the ambush	Descriptive
<i>The kingdom of the Crystal Skull</i>	When the car dashing against the Russian vehicle.	Descriptive
<i>The kingdom of</i>	Indiana comes inderme detonation Ghost Town.	Descriptive

<i>the Crystal Skull</i>		
<i>The kingdom of the Crystal Skull</i>	Government agents question him and cast doubt on the validity of Indiana	Descriptive
<i>The kingdom of the Crystal Skull</i>	He makes his suitcase at home, after learning that they have expelled from university	Descriptive
<i>The kingdom of the Crystal Skull</i>	At the station when a train is welcome and leaves behind his world, behind Indiana Jones he looks wistfully.	Descriptive
<i>The kingdom of the Crystal Skull</i>	After falling of the bike Indiana regains control. And so, throughout the fight. Similarly when you tell your students to leave the library to do fieldwork.	indicative descriptive
<i>The kingdom of the Crystal Skull</i>	Back to Peru.	Descriptive
<i>The kingdom of the Crystal Skull</i>	At the cemetery, after the fight with the robber. They are looking out of the underground tomb where they went. The first sentence of reason is heard.	indicative descriptive
<i>The kingdom of the Crystal Skull</i>	After opening the mummy of one of the Spanish discoverers. It sounds very intense and slow.	Descriptive
<i>The kingdom of the Crystal Skull</i>	They found the tomb of Orellana and realizes that no theft and keep looking.	Descriptive
<i>The kingdom of the Crystal Skull</i>	The Russians capture and return. On their way through the Amazon starts again the subject.	indicative descriptive
<i>The kingdom of the Crystal Skull</i>	It is deciphering what he says, Oxley wrote.	Descriptive
<i>The kingdom of the Crystal Skull</i>	In the truck where they are tied. Muttlesasa his knife and get yourself free.	Descriptive
<i>The kingdom of the Crystal Skull</i>	Torpedoed the Russian camp.	Descriptive
<i>The kingdom of the Crystal Skull</i>	Escape through lianas.	Descriptive
<i>The kingdom of the Crystal Skull</i>	Mutt wants to take the lead, but certainly the way. Indiana who will then take over.	Descriptive
<i>The kingdom of the Crystal Skull</i>	They are coming out of the well. It is outlined Indiana theme	Descriptive

Table 4: Sequence of insertion and functions of the leitmotiv of Indiana Jones in 'The Kingdom of the Crystal Skull' **Source:** Authors.

As regards the replacing function, this use has not been found in the leitmotiv of Indiana Jones. Although, sometimes in the movies, the leitmotif is introduced accompanying Jones's hat, his whip, the plane where he travels or – even – the silhouette of the famous archaeologist, one cannot really talk about the character being replaced with his attributes but rather about an anticipation of the entry onto the scene (background music). For example in *The Kingdom of the Crystal Skull*, Indiana Jones regains his legendary hat after the fight with the Russian position that is devoured by termites. The theme started with the hat reaches its maximum intensity at the moment the hat is already on the head of his owner.

In addition to the first part of *Raiders March*, the character of Indiana Jones is identified with another leitmotif: that of young Indy. A leitmotif used only in the first sequences of *The Last Crusade*, in a flashback to the first adventure of the famous archaeologist. This theme features a simpler and more rhythmic melody,

instruments in a more acute tessitura and its performance is faster because it identifies a young, agile and lively character.

MOVIE	ACTION	FUNCTION
The Last Crusade	Get away from the cave where the thieves were	Descriptive
The Last Crusade	Indy horse escapes and is pursued by various vehicles. The issue is to take advantage always hear	Descriptive
The Last Crusade	Get rid of the thief who had trapped and continues to break	Descriptive
The Last Crusade	Thieves help you get out of the car and face Indy	Descriptive
The Last Crusade	Indy keeps running and gets home resulting in the leitmotif of Indiana Jones	Descriptive

Table 5: *Sequence of insertion and functions of the leitmotif of young Indiana Jones. Source:* Authors

The use of this theme is mainly descriptive, underlining moments as the theft and escape from the cave, the fight on the train and his triumphant arrival home. At times, this leitmotif gives way to adult Indiana, highlighting the actions outlining the qualities of the archaeologist.

Also, in some of these sequences, an indicative function in line with the leitmotif of Indiana Jones can be pointed out. During the chase, when Indy is ahead of the thieves who pursue him, his leitmotif stands out from the background composition to disappear at those moments in which the thieves reach him again.

4.1.2. Musical themes of relics

Being a series of adventures, each film poses a new challenge for the hero. This challenge is linked to a relic of great value -the Ark of the Covenant, the Holy Grail, the cross of Coronado- a totemic object of an Indian tribe -the stone of Shankara— or Maya remains -the Crystal Skull. Their relevance to the plot of the movie makes these objects become characters that, while not on the screen until the very end of the film, their presence is constant since the adventure arises.

Each of these objects is associated with a musical theme that accompanies the key events in their achievement and promotes this constant presence. You can even determine an indicative role in the introduction of the themes: listening to the theme advances the subject of adventure.

In the first film, *Raiders of the Lost Ark*, this object is the Ark of the Covenant. Its leitmotif -whose syncopated composition, melodic line and instrumentation, with a

background of violins and a vibrato effect, refers to the mysterious and the divine-is heard since the first time reference to the ark is made during an interview with Indiana Jones and two agents of the government.

Indiana shows them an ancient engraving of the ark and the musical theme sounds powerful, producing an identification to be exploited throughout the film as well as other installments of the saga.

MOVIE	WHAT'S GOING ON	FUNCTION
Raiders of the Lost Ark	Indiana Jones teaches a taped to government agents	Descriptive-indicative
Raiders of the Lost Ark	Indiana informs Marcus that party to seek the ark. After discussing Marion, retake the relevance of adventure	Descriptive
Raiders of the Lost Ark	Marion shows her locket (head cane)	Descriptive-indicative
Raiders of the Lost Ark	After talking to the old man keeps Sallah Indiana Jones eat a poisoned date	Descriptive
Raiders of the Lost Ark	In the chamber Indiana Jones discovers an inscription that enables you to find where the ark is located	Descriptive
Raiders of the Lost Ark	Loose Marion at the store, says she knows where the ark is	Descriptive
Raiders of the Lost Ark	Inspect the area and located exactly where the ark is	Descriptive
Raiders of the Lost Ark	They manage to get the ark of the well of souls	Descriptive
Raiders of the Lost Ark	Carry the ark through an intricate way	Descriptive
Raiders of the Lost Ark	They open the ark. The theme sounds powerful and triumphant, full orchestration	Descriptive
Raiders of the Lost Ark	Already in American hands, carrying the ark for a secret high-security zone	Indicative
Raiders of the Lost Ark	In the catacombs are engraved on a wall of the ark	Indicative
Raiders of the Lost Ark	In the military base box breaks and briefly displays its contents	Indicative

Table 6: Sequence of insertion and functions of the leitmotiv of the ark. **Source:** Authors

Whenever Indiana goes one step further in his quest for the ark, you can hear the leitmotiv of this object: Marcus tells him about his departure, Marion shows his medallion, discovers where the ark lies, they manage to get the ark out of the well of souls, etc. In this line, the leitmotif also outlines some actions of the Nazis related to the ark, such as its transportation or its opening.

The leitmotif of the ark will be taken up again in *The Last Crusade*, at the time in which Indiana and his companion find a relief on the wall in the catacombs of the library, and in *The Kingdom of the Crystal Skull* when seeking the body of the alien in the warehouse of classified objects, a wooden box falls and breaks. In both cases

the introduction of the leitmotiv has an indicative function: reference to (in the first case) and presence of (in the second) the ark. Also, the use of this leitmotiv connects these films with the first one in a wink to the fans of the saga.

The ark is the only object whose presence is developed through various films of the tetralogy. The remaining relics are limited to appearing in one film –the same as their leitmotiv.

In *The Temple of Doom*, Indiana Jones takes on the task of recovering the Shankara stone. The first time the leitmotiv of this stone is heard is when they make reference to its existence or, more precisely, to its being missing. At that moment sounds the theme, the rhythm, composition and instrumentation of which reminds us of a march. Besides the stone, the Maharaha has dispossessed the people of children, so the use of this theme is extensible also to them.

The function of the leitmotiv of the Shankara stone is primarily descriptive, although its introduction with the arrival of the child who escaped to the village and during the interaction of Indiana with the slave-child in the cage refers to a substitute function. A function that disappears in the following sequences because there has been an identification of the children of the village with its totemic stone.

This identification is based on fact that the magic stone and the village children share the same destiny. They both have been stolen, they are used for sacrifices in the temple and are rescued by Indiana Jones. At a time when Plug is captured by the Thuggee the leitmotiv of the stone is intertwined with that of the character, as it shares the ordeal with the village children.

In *The Last Crusade*, two themes linked to historical relics are presented: the cross of Cortez and the Grail. The cross is linked exclusively to the first part of the film, specifically to the two moments when this historic object crosses the path of Indiana Jones. The leitmotiv -of Spanish inspiration to emphasize its origin- is always used with a descriptive function. When accompanying the adventure of adult Indiana Jones, an indicative function of the theme can be highlighted too: during the fight with the assassins, its insertion with variations points at who has the cross.

MOVIE	ACTION	FUNCTION
The Last Crusade	The thieves opened a box. Music sounds while the cross removed	Descriptive
The Last Crusade	Indiana advantage from a neglect of child thieves to catch the cross	Descriptive
The Last Crusade	In the struggle over the train, Indy you drop the cross in the carriage of rhinos. Some notes are included in minor mode	Descriptive
The Last Crusade	Indy manages aorrallar the lion sees the cross and catches	Descriptive
The Last Crusade	He enters the office of his father with the cross in his hand	Descriptive
The Last	Sheriff comes to your house to ask the cross. Knows	Descriptive

Crusade	its owner	
The Last Crusade	The owner of the cross to take back pocket Indiana, as an adult. Continues the fight as the cross goes from one hand to another	Descriptive-indicative

Table 7: Sequence of insertion and functions of the leitmotiv of the cross of Cortez.
Source: Authors.

Cortés cross is used as a contextualization of the character, his attributes, his values and his relationship with his father. The Grail, meanwhile, is the central object of the adventure as can be understood from the title.

Its leitmotiv is based on a melody of brass of medieval inspiration, in medium texture, with a calm tempo -on a sharper, faster and less intensive base- while providing certain grandeur to the scene.

The presentation of the issue occurs when Donovan shows Indiana Jones the inscription telling the whereabouts of the Grail. This presentation, with the absent object, similar to *The Ark of the Covenant*, will show the viewer that the search for the grail will be the task of the adventure.

From this first introduction, the theme will sound with a descriptive function, at all those times when an advance or a new event in connection with the search for the grail occurs: travel, search for the tomb, meeting with the brotherhood of cruciform sword, awareness of the importance of the grail, conflict with the Germans in the surrounding area, the need for the cup to save his father, riddles or the cure of Henry Jones.

In addition to the presentation of the adventure, there is a second insertion of the leitmotiv, with an indicative function at the end of the film, when Indiana Jones selects the grail from dozens of cups that are in the chamber. The confirmation that this is the right choice is underlined with the inclusion of the theme.

MOVIE	ACTION	FUNCTION
The Last Crusade	At home Mr Donovan who shows him a stele marks the place of the Holy Grail	Descriptive-indicative
The Last Crusade	In his father's house everything is returned. Opens the letter of Venice-Italy and discovers the diary of his father	Replacement
The Last Crusade	On the plane, while referring to his father's diary	Substitute-descriptive
The Last Crusade	In search of the library	Descriptive
The Last Crusade	In the catacombs when they find and open the sarcophagus crusader	Descriptive
The Last Crusade	Kazim tells him about the secret of the Grail and the brotherhood of the cruciform sword. It also reveals the whereabouts of his father	Descriptive
The Last Crusade	After facing the Nazis to save Elsa Schneider, it betrays and steals the pocket diary	Descriptive

The Last Crusade	Indiana's father makes him understand the importance of the grail for humanity	Descriptive
The Last Crusade	After retrieving the diary of his father in Berlin again start looking for the grail. Father and son catching a zeppelin	Descriptive
The Last Crusade	Walter watches in the distance the path taken	Descriptive
The Last Crusade	Walter says the only thing that can save her father is the healing power of the Grail	Descriptive
The Last Crusade	Indiana Jones prepares and passes the puzzles to reach the grail	Descriptive
The Last Crusade	Indiana selects a cup and drink from it to see if it is the grail	Indicative
The Last Crusade	Indiana heal his father with the grail	Descriptive
The Last Crusade	Jones's father sees the crusader who are fired	Replacement
The Last Crusade	Leaving the space where the grail is	Descriptive

Table 8: Sequence of insertion and functions of the leitmotiv of the Grail. **Source:** Authors.

In this case, there are also two uses of the leitmotiv with a substitute function. Henry Jones's Diary, in which he recounts his lifetime looking for the cup, is accompanied by the music of the Grail to the point that a union between the two elements is established and repeated on several occasions. Moreover, when Henry Jones says goodbye to the medieval knight, listening to the theme involves a substitutive function: he is saying goodbye to the Grail.

Finally, in *The Kingdom of the Crystal Skull*, the object that encourages the search is precisely the Crystal Skull. This item is linked to a simple leitmotiv, three notes that are repeated accompanied by some dissonance, they outline the alien nature of the skull.

MOVIE	ACTION	FUNCTION
The kingdom of the Crystal Skull	They found the container and inside there is something like a mummy. Irina tear coverage to the astonishment of all.	Descriptive-indicative
The kingdom of the Crystal Skull	Find a crystal skull, but is not looking.	Descriptive
The kingdom of the Crystal Skull	Indiana communicates with the crystal skull.	Descriptive
The kingdom of the Crystal Skull	Within the cascade, the treasure trove, Indiana takes the skull to place it in a print that lets you open a door.	Descriptive
The kingdom of the Crystal Skull	Now in its skeleton skull still emitting sound.	Descriptive

Table 9: Sequence of insertion and functions of the leitmotiv of the Crystal Skull.
Source: Authors.

It is the theme with fewer insertions, each with a descriptive function related to search and proximity to the end of the adventure.

As was the case with the leitmotiv of Indiana Jones, the themes related to objects not always have the same shape, but they vary instead in tempo, tonality, tessitura or orchestration according to the narrative needs of each moment.

4.1.3. Leitmotifs of lovers, friends and family

Similarly to relics, also some of the characters who have an important role in the saga of Indiana Jones have their own theme. For the analysis of the leitmotifs of the saga, a difference has been made between those characters that have a close relationship with Jones, which will be reflected in their collaboration with the hero, and his main antagonists.

Among the leitmotifs of next characters are remarkable compositions accompany the love story of the saga and to be identified with the two protagonists of these affaires: Marion and Willie.

It is representative that the other woman with whom Indiana Jones establishes an intimate relationship, Elsa Schneider (*The Last Crusade*), lacks specific musical accompaniment. An issue that, while seeming strange at first, is resolved when we see the betrayal of the archaeologist. It is not a normal affair and so it is underlined by the absence of music.

Marion stars in the first love story in *Raiders of the Lost Ark*; however, this leitmotiv is not introduced in her first appearance on screen but when her name is mentioned by Indiana in a conversation with Marcus. This introduction -similar to the leitmotiv of the objects- indicates that Marion will have an important role in the adventure, a matter to be endorsed when the theme of the young woman is intertwined with the ark in the same conversation.

The leitmotiv of Marion is the second part of *Raiders March*, a melody that develops in middle tessitura, with a simple orchestration -compared with the triumphant symphony of part of the first part of the march- light-fly timbre and rhythm that will have a bearing on the intimate and evocative nature of the topic.

MOVIE	ACTION	FUNCTION
Raiders of the Lost Ark	When Indiana is preparing to go to find the ark, ask Marcus for Marion. Leitmotif linking ark.	Descriptive-indicative
Raiders of the Lost Ark	Travel to Cairo, derived from the leitmotiv of Indiana Jones.	Descriptive
Raiders of the Lost Ark	Marion decides to keep the monkey.	Descriptive

Raiders of the Lost Ark	Indiana looks like the truck which travels Marion explodes. The music becomes more tragic.	Descriptive
Raiders of the Lost Ark	Marion Indiana located in the store and kisses	Descriptive
Raiders of the Lost Ark	Marion dresses in the store with Belloq. Its leitmotiv is outlined.	Descriptive
Raiders of the Lost Ark	Indiana Marion seduces the cabin. He falls asleep.	Descriptive
Raiders of the Lost Ark	They hug after all the journey, once the shock wave caused by the ark completed. The leitmotiv varies from the ark.	Descriptive-indicative
Raiders of the Lost Ark	Indiana and Marion are on the stairs. Invites you to a drink.	Indicative
The kingdom of the Crystal Skull	Marion Indiana declares.	Descriptive
The kingdom of the Crystal Skull	She joins Indiana when he takes control of the car.	Descriptive
The kingdom of the Crystal Skull	When are now all safe, the issue of Marion outlined.	Descriptive-indicative
The kingdom of the Crystal Skull	Marion and Indiana marry.	Descriptive

Table 10: Sequence of insertion and functions of the leitmotiv of Marion. **Source:** Authors.

The use of this composition is related to a descriptive function: playing at the times when Indiana-Marion relationship resumes but also when she takes on an active roled like in the sequence at the Belloq’s store. The leitmotiv is outlined when Marion stops assuming the role of captive and tries to seduce the archaeologist in order to be free.

Using this theme, following the opening of the ark, can also respond to an indicative function indicating that Jones and Marion are safe. A use that is more evident at the end of the film, when both characters meet on the stairs. Marion’s invitation with the musical theme background indicates that the relationship between the two characters continues.

Indeed, this affair is present again in the last movie (*The Kingdom of the Crystal Skull*) and with it its leitmotiv. In this film the use of theme of Marion is mainly descriptive, adding an indicative function when, after the adventure of the skull, they are finally safe. In this case, the leitmotiv is no longer associated only with Marion and her relationship with Indiana, but it extends to Mutt and becomes a family theme (as will be reflected later in the wedding).

In *The Temple of Doom*, the cabaret star Willie Scott is involved in the adventure of Indiana Jones and becomes the star of the romantic plot of the film. The introduction of this theme takes place during the fight in the club, where the

protagonist finds the antidote that Indiana needs and keeps it. This gesture, accompanied by a musical theme of acute tessitura and fast pace not only describes the situation but indicates the relevance of the young woman in the new adventure of Jones.

MOVIE	ACTION	FUNCTION
Temple of Doom	In the fight at the club, Willie takes over the antidote to Indiana.	Descriptive-indicative
Temple of Doom	On the plane, Indiana theme gives way to the subject of Willie.	Descriptive
Temple of Doom	When you fall off the cliff on the raft to the river, continue dreaming at various times during the bumpy ride on the river.	Descriptive
Temple of Doom	Difficulty riding the elephant.	Descriptive
Temple of Doom	Willie fragrance check the elephant.	Descriptive
Temple of Doom	Willi Indiana speaks to his grandfather, and poor presdigitador	Descriptive
Temple of Doom	Indiana is Willie's room to bring food. After many suggestions, they kiss.	Descriptive
Temple of Doom	Willie enters the corridor of the palace to help Indiana Jones. Sound few bars of his subject.	Descriptive
Temple of Doom	Indiana decides to go down to the stones of Shakara. Willie kisses.	Descriptive
Temple of Doom	While Indiana Jones tries to rescue Willie.	Descriptive
Temple of Doom	Indiana rescues Willie, she slaps him to kiss later.	Descriptive
Temple of Doom	Willie gets in the corf	Descriptive
Temple of Doom	Willie punches to their persecutors. Its subject is outlined.	Descriptive-indicative
Temple of Doom	The wizard is about Willie and she tries to launch into space.	Descriptive-indicative
Temple of Doom	They talk about the fate of the stone and the end of the adventures together. Discussed. They kiss.	Descriptive-indicative

Table 11: Sequence of insertion and functions of the leitmotiv of Willie.

Source: Authors.

As was the case with the leitmotiv of Marion, Willie's theme is mainly used with a descriptive function of the situation of the young woman and her relationship with Indiana. Said composition underscores the vicissitudes of Willie in the adventure: the fall in challenge of entering the passage, etc. as well as her progress in her relationship with Indiana: she speaks of her grandfather, seduces him in the room or her fear for his life in the Thuggee Temple.the river, her problems with the elephant, her doubts about the stone, the

Willie also takes on an active role in the adventure. She is not only the victim, but she defends from her attackers and even saves Indiana. At those moments, her

leitmotiv is used with a descriptive-indicative function as it marks her advantage over her persecutors or her attempt to get rid of the wizard. This usage is similar to the leitmotiv of Indiana Jones.

In the final sequence, the inclusion of the theme of Willie underlines the continuity of her complicated relationship with Indiana (quarrel-kiss-the leitmotif sounds). This musical motif gives way to that of Plug, highlighting the three-way relationship that is established in this film, which is appealed at various times of the story. For example, when they set off for Pankot Palace, the image shows the relationship of each of the characters with the elephant carrying them. Each image will be associated with the leitmotiv of each character.

Plug is child who is a friend of Jones and accompanies him in his adventure in *The Temple of Doom*. His role in the story will be evident from his first appearance, in which the child helps Indiana escape from the club while a very agile musical theme is played, half tessitura, with a sharp percussive rhythm with oriental sonority.

This topic will identify the child -in montage sequences where the three protagonists of the adventure are shown- his relationship with Indiana Jones, as well as those moments when Plug plays an active role. An example of this is the moment when Plug tries to help Jones in his fight with the Thugee warrior, or in his intervention to save Willie. In both cases, his theme issue stands above the dissonant composition accompanying the action.

MOVIE	ACTION	FUNCTION
Temple of Doom	It Fall in the car driving cap.	Descriptive
Temple of Doom	Esquinaso Tapon is able to give their persecutors	Descriptive-indicative
Temple of Doom	Cap is prepared to march on the back of a elefante.	Descriptive
Temple of Doom	They go wing palace to look for the children. The theme sounds slow and expressive.	Descriptive
Temple of Doom	Indiana capture, imprison him Willie.Tapón cap and hugs him.	Descriptive
Temple of Doom	Escape Tapon the mine after rommper chains.	Descriptive
Temple of Doom	Tapon runs between children of the mine tried to escape. Pursue him, get rid of your persecutor, under the watchful miradad children and re-outlining the theme of stone.	Descriptive-indicative
Temple of Doom	Tapon Indiana tries to help in his fight with the Mole.	Descriptive
Temple of Doom	The attacks Maharaha Jones through a haunted doll. Tapon goes for him.	Descriptive-indicative
Temple of Doom	Indiana issues occur and Tapon, as well as their participation in the	Descriptive-indicative

	fight.	
Temple of Doom	Again the child has to intervene to save Willie.	Descriptive
Temple of Doom	When Indianale scolds for wasting time.Tapon salutes. The Maharaha tells you how to leave the palace.	Descriptive
Temple of Doom	Tapon this across the bridge.	Descriptive

Table 12: Sequence of insertion and functions of the leitmotiv of Plug.
Source: Authors.

The function of this leitmotiv is primarily descriptive, although there is an indicative role during the initial persecution or the fights to mark when Plug takes the initiative.

In *The Last Crusade*, Indiana Jones share his adventure with his father, who will have his own musical theme. The leitmotiv of Henry Jones has a clear melodic line in half-acute tessitura, with an accompaniment of metals, and full orchestration that gives solemnity to a character whose life experience is reflected in a slower rhythm than that for other characters.

MOVIE	ACTION	FUNTION
The Last Crusade	Indiana reaches the castle where he is trapped in a castle. Le account progress made in the investigation	Descriptive
The Last Crusade	When Indiana and his father are transported by the Nazis to where this Wlater Donovan	Descriptive
The Last Crusade	Henry Jones thinks his son has fallen in Lamante precipicioy loss. When he returns to look back and hugs his subject.	Descriptive-indicative
The Last Crusade	Wlater recaptures Jones in the place where the Grail is. After a discussion shoots Henry Jones.	Descriptive
The Last Crusade	It is with this crusader saving the grail.	Descriptive
The Last Crusade	Indiana lamented personal losses he has lived in recent years. On the table is a picture of his father.	indicative

Table 13: Sequence of insertion and functions of the leitmotiv of Henry Jones.
Source: Authors

The theme of Henry Jones is mainly used with a descriptive function of the relationship with his son, of the moments at which both of them face Walter Donovan and his Nazi allies, or his relationship with the Grail (as when he becomes aware of the existence of the crusader).

In addition to the descriptive function, there is an indicative use of the theme as Henry Jones laments on the edge of the cliff where he believes his son died. When Indiana appears, the inclusion of the theme, slow and melancholy, indicates that this relationship between father and son is resumed.

The theme of Henry Jones will be used again with an indicative function in *The Kingdom of the Crystal Skull* as Indiana talks with the rector of the University of his

life about the losses suffered in recent years. When mentioning such losses, the theme of his father sounds, indicating that he -present in a photo - has died.

In this film, the last in the saga, Indiana Jones shares his adventure with a young greasy called Mutt. This young man has a relevant role in the film as his identification with his own theme shows. Mutt's theme is characterized by an agile melody, half-acute tessitura and full orchestration though with prominence of wood-wind instruments, which reflects the youth of the character and his interest in adventure.

MOVIE	ACTION	FUNTION
The kingdom of the Crystal Skull	Indiana and Mutt cafeteria escape persecution by Russian	Descriptive
The kingdom of the Crystal Skull	On the plane to Peru. Matt is checking the status of your bike. The leitmotiv of Indiana leads to the Mutt and this again Indiana.	Descriptive
The kingdom of the Crystal Skull	Looking for a grave in the cemetery	Descriptive
The kingdom of the Crystal Skull	Marion and Indianan are tucked way down in thequicksand. She tells him that his son Mutt	substitute
The kingdom of the Crystal Skull	Or swordfight begins with Irina. It indicates who is winning.	Descriptive-indicative

Table 14: Sequence of insertion and functions of the leitmotiv of Mutt. **Source:** Authors.

Its use is mainly descriptive, usually related to his interaction with Indiana Jones. In fights, it also assumes an indicative function indicating when Mutt dominates in the fight, as in the case of other characters. Beyond this use, similar to other musical themes, the leitmotiv of Mutt is used with a substitutive function. Swallowed by quicksand, Marion confesses Indiana the identity of the young man while Mutt is present in the conversation through his theme.

The theme of the young man will sound in another sequence, the sword fight with Irina, only to disappear afterwards in favor of the leitmotiv of Marion -which goes to identify the family- or Indiana Jones in the final sequence when the his hat falls at the feet of Mutt (Henry Jones III) indicating a possible continuity of the family saga.

4.1.4. Musical themes of enemies

The adventures of Indiana Jones would not be the same if, in his quest for a historical object, he did not have not face a series of opponents and enemies.

Although, in the first installment of the saga, these enemies lack their own theme and are identified with percussively rhythmic themes resembling military marches, dissonant compositions -which emphasize the development of action- or Moorish-inspired motifs, which mark the local color of music-, from *The Temple of Doom* on, opponents will be endowed with a leitmotiv.

This movie [*The Temple of Doom*], the Thuggee have their own theme performed by brass-wind instruments in a minor mode that -along with drums and choruses accompanying the sacrifice- will constitute the identifying music of the underground temple. Thugge have only the entity in the sacrificial room and in the mine, so the leitmotiv is exclusively associated to these spaces.

In *The Last Crusade*, though the enemy has many faces -Donovan, Schneider, the Gestapo and the Nazi army commanders- all of them will be identified with a single musical theme. This theme is a composition with a rhythmic phrasing -which resembles a full orchestration that gives it solemnity, but in a minor mode that reflects the real essence of these characters.

MOVIE	ACTION	FUNTION
The Last Crusade	In the Hall of the Palace to dondfe have led to Jones, Walter will be presented as an antagonist	Descriptive-indicative
The Last Crusade	Marcus is trapped in Egypt.	indicative
The Last Crusade	Elsa and Donovan leave the place where they are withheld Jones, each with a different destination.	Descriptive
The Last Crusade	As the Nazis begin to catch up, Leitmotiv outlined in the action music	Descriptive-indicative
The Last Crusade	Once in the air, when Jones are prepared to continue their adventure, they realize a change of umbo Airship.	Descriptive
The Last Crusade	Nazi advance through the desert tankers ezaxacto to find the point where the Grail is hidden.	Descriptive
The Last Crusade	Henry jones he is going to rescue his friend Marcus Nazi tank and is surprised.	Descriptive
The Last Crusade	After the persecution of Indiana by tanks. He goes out the hatch Nazi colonel and are facing each other.	Descriptive-indicative
The Last Crusade	Throughout the fight to get first to the place where the grail is located, it is played repeatedly.	Descriptive-indicative

Table 15: *Sequence of insertion and functions of the leitmotiv of the Nazis.*
Source: Authors.

This leitmotif is introduced for the first time when Indiana and Henry Jones, captured by the Nazis and stripped of the newspaper, are transferred to the hall of the castle. Here awaits Donovan, so the musical theme is associated -through an indicative function- to the three faces of the enemy: Walter Donovan, Elsa Schneider and the ranking Nazis.

The identification of this topic with the Nazis will show the viewer who is responsible for the kidnapping of Marcus in Egypt because, during the interaction of the Rector with his captors, the theme is heard again.

As is the case with other leitmotifs, the use of this composition is usually associated with a descriptive function underlining those moments when the Nazis (and their allies) are one step ahead of the Joneses or surprise them. To this use of the

leitmotiv an indicative function can also be added to mark their dominance at the time of persecution and war.

Also Irina, who personifies the Russian friend in *The Kingdom of the Crystal Skull* has her own identifying theme. A composition in half-serious tessitura, with a minor tone and a simple orchestration to accompany the KGB agent throughout the film.

The first time Irina appears in the American base taken by the Russians, his musical theme is introduced, that theme helps complete the description of the character as it points at his (indicative function) as the main antagonist of Indiana's adventure.

MOVIE	ACTION	FUNTION
The kingdom of the Crystal Skull	It comes in the base taken by the Russians, when they are about to take medians with Indiana Jones and slow.	Descriptive-indicative
The kingdom of the Crystal Skull	Irina returns to take command of his men	Descriptive
The kingdom of the Crystal Skull	When in the interrogation with government agents, and Irina speaks of these will present their history	Descriptive
The kingdom of the Crystal Skull	Indiana Irina tells his theory that the caravel belongs to aliens from another planet	Descriptive
The kingdom of the Crystal Skull	Irina meets grasping caravel	Descriptive
The kingdom of the Crystal Skull	It is unarmed and decides to use the sword	Descriptive
The kingdom of the Crystal Skull	Indiana and his family leave under the watchful eyes of Irina	Descriptive
The kingdom of the Crystal Skull	Irina Irina finds the trail and follows	Descriptive
The kingdom of the Crystal Skull	Irina will pidetener all knowledge to the caravel. Its overly sharp and fast theme outlined	indicative
The kingdom of the Crystal Skull	Irina are charging you so much information that you exploit the eyes	Descriptive

Table 16: Sequence of insertion and functions of the leitmotiv of Irina. Source: Authors.

The use of this theme is mainly descriptive: Irina's situation, his relationship with Indiana and –by extension- the progress made by the Russians (the new enemy of America in the Cold War).

However its use, when Irina asks the aliens to have all the knowledge in the world, responds to an indicative function. The theme sounds creaky, in an excessively sharp and accelerated tessitura, which turns out to be premonitory of the end of the agent. Shortly afterwards, his theme is played again -with a descriptive function- while we witness the disintegration of his brain.

5. CONCLUSIONS

The analysis of the tetralogy of Indiana Jones has enabled us to highlight a profuse use of the leitmotiv. These themes accompany various actors in the movies: the protagonist (also in his youthful version), his affairs, friends, enemies and even relics and magic objects that motivate his adventures.

The use of the leitmotiv is a characteristic feature of the saga in its various deliveries. While, in the first film, the soundtrack introduces three recurrent themes related to Indiana Jones, Marion and the Ark, its use will be expanded in the following films to other characters and objects.

The leitmotiv of Indiana Jones is a further attribute in the characterization of the character -like his whip and hat- to the point of constituting the sound mark of the whole saga. Similarly, this theme would mean nothing without the character of Luke.

This relationship raises -following Winters (2010)- a problematic issue with regard to the study of film music. The theme of Indiana Jones would rank as extradiegetic music since the source of this music not only is absent from the image but is also external to action -It belongs to the world of the imaginary pits- so it could be replaced with any other. But, really, would it be the same to follow the adventures of Indiana Jones with an accompaniment other than the first beats of *The raiders march*?

The repetition of the first part of *The Raiders March* in all the films of the tetralogy and the recovery of some leitmotifs that were relevant in the previous films (the ark, the theme of senior Henry Jones or Marion) endow the saga with unity and coherence, while allowing viewers to increase their engagement with the universe of Indiana Jones.

Regarding the narrative functions of leitmotifs, one can highlight the predominance of the descriptive use. A function that is reflected in the different variations of the

same musical theme introduced during times of action linked to a particular character or related to a particular object.

Such variations (orchestration, tessitura, tonality, tempo) that are sometimes outlined on another musical composition help describe the moment at which the actor they characterize is and even the action.

When a conflict breaks out, the leitmotiv will sound on a compositional base charged with dissonances, whereas if it is about to be resolved both pieces of music (leitmotiv + score) will gradually become more consonant. This use confirms the harmonious code marked by Frith (1998) for the action sequences.

Also in action sequences, persecution or conflict, there is an indicative function of the leitmotiv because, in addition to describing the situation, it usually highlights who holds the lead at every moment. This indicative function is also present in the introduction -for the first time- of the theme of each historical object or certain characters while pointing to what the central element of the adventure is, who will have a close relationship with the protagonist or who will become the antagonist.

In short, the use of the leitmotiv in the saga of Indiana Jones gives a new dimension to the film narrative with the inclusion and repetition of said identifying themes. The composition, variations and functions of leitmotifs form an audiovisual code that enriches the experience of viewers and immerses them in the world of the mythic adventurer.

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